

THE GRAND DRAMATIC ROMANCE

*A. R. Robinson*

of  
*Blue Beard*  
OR  
*Female Curiosity.*

As it is performing at the Theatre Royal

(*DRURY LANE.*)

*with unbounded Applause.*

the words by

GEORGE COLEMAN the Younger, ESQ.<sup>r</sup>

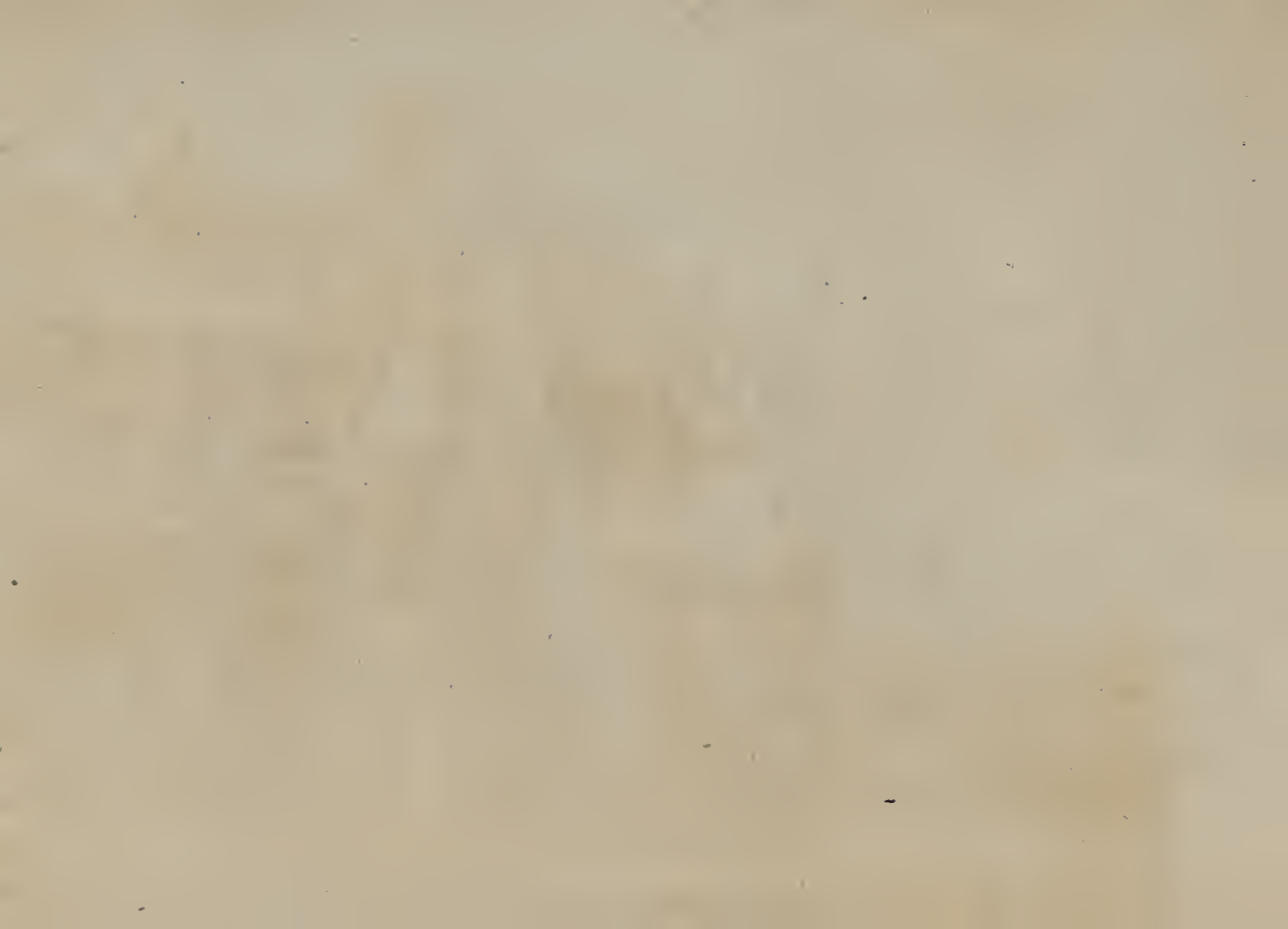
the Music Composed & Selected

by *Michael Kelly.*



London: Sold at Vestons Music Warehouse, 17, Strand

*W. H. B.*





# OVERTURE

Largo

The first section of the Overture, marked *Largo*, consists of six staves of music. The first staff is in treble clef with a key signature of one flat (B-flat) and a common time signature. It begins with a *p* (piano) dynamic and features a melodic line with eighth and sixteenth notes. The second staff is in bass clef, also in B-flat major, and provides a harmonic accompaniment. The third staff is in treble clef, continuing the melodic line with a *f* (forte) dynamic. The fourth staff is in bass clef, continuing the accompaniment with a *p* dynamic. The fifth staff is in treble clef, featuring a rapid sixteenth-note passage with a *f* dynamic. The sixth staff is in bass clef, continuing the accompaniment with a *f* dynamic. The section concludes with a double bar line.

All: Maestoso

The second section of the Overture, marked *All: Maestoso*, consists of four staves of music. The first staff is in treble clef with a key signature of two sharps (D major) and a common time signature. It begins with a *ff* (fortissimo) dynamic and features a melodic line with eighth and sixteenth notes. The second staff is in bass clef, also in D major, and provides a harmonic accompaniment. The third staff is in treble clef, continuing the melodic line with a *ff* dynamic. The fourth staff is in bass clef, continuing the accompaniment with a *ff* dynamic. The section concludes with a double bar line.

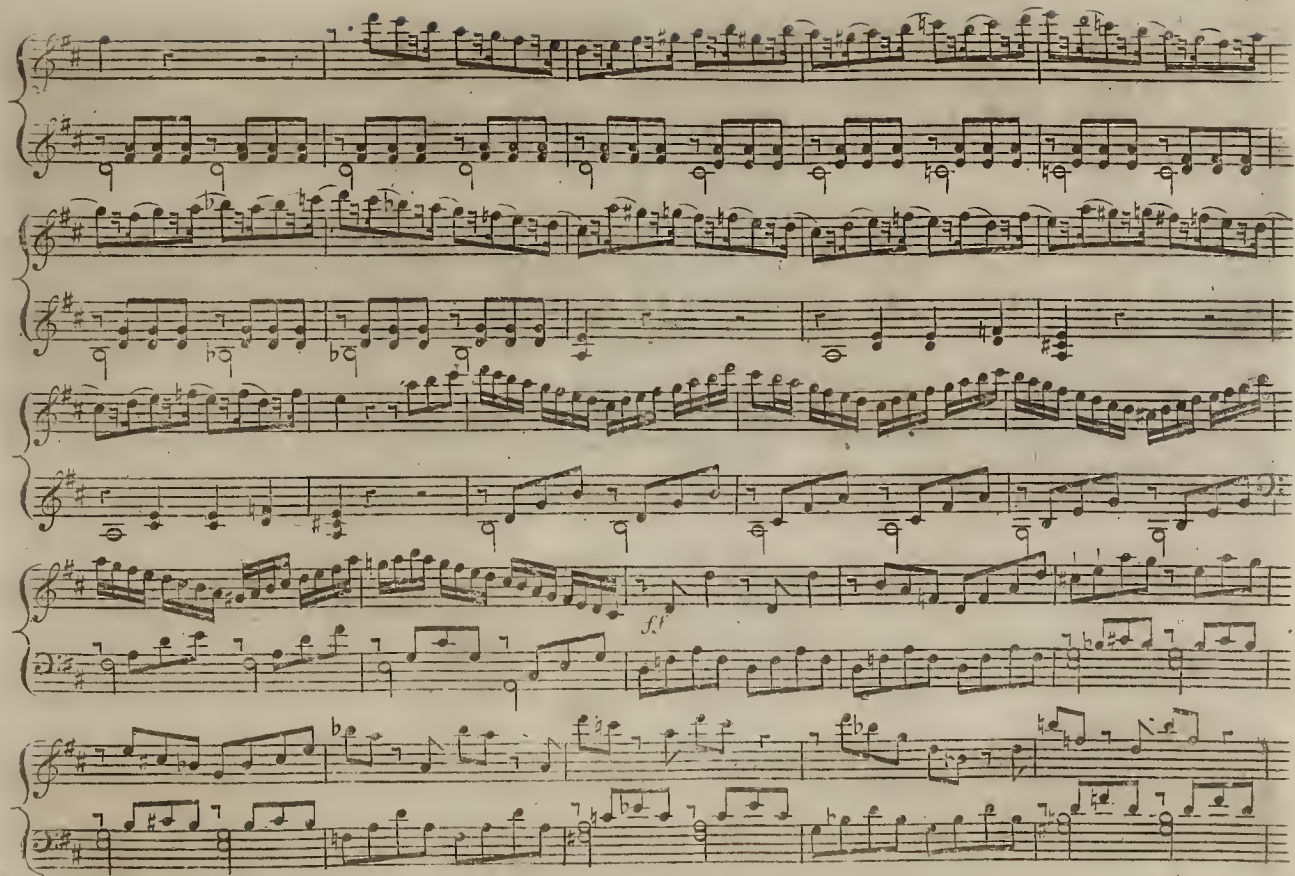


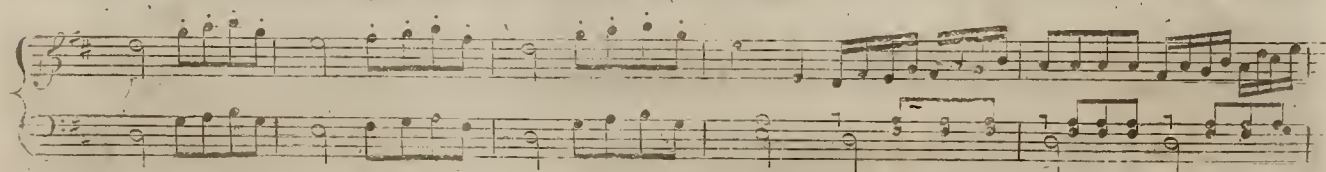
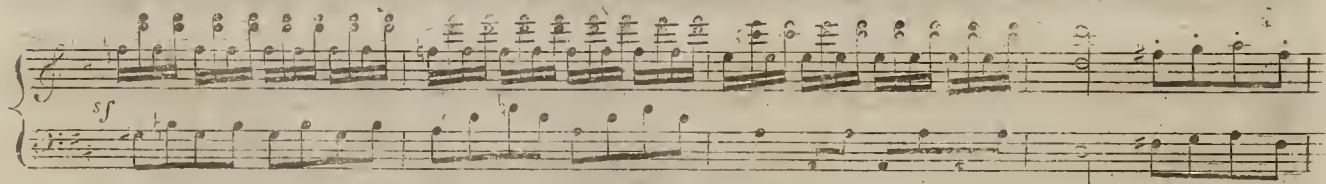
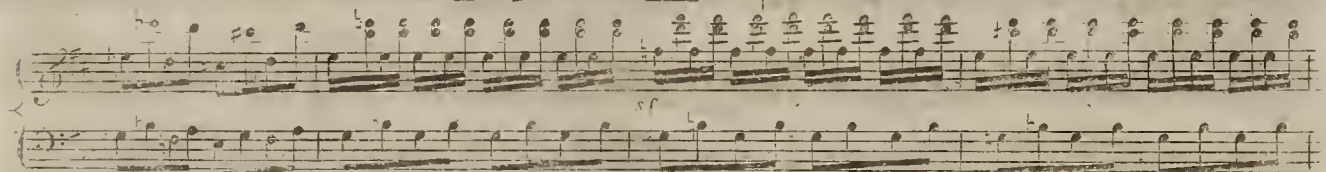
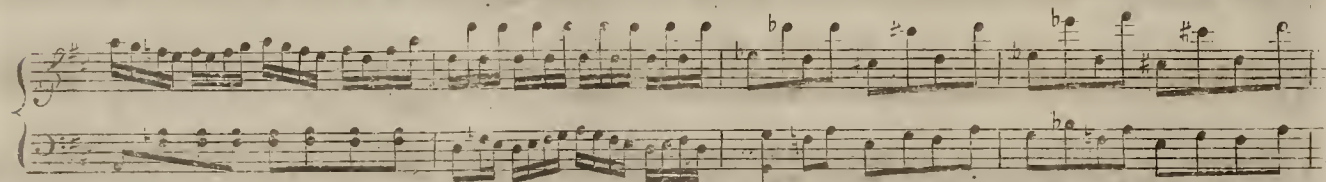
5                      loco.                      S ad lib.                      loco.                      3

This is a handwritten musical score for a piano piece, consisting of six systems of staves. The music is written in a key signature of one sharp (F#) and includes various musical notations such as slurs, ties, and dynamic markings. The first system is marked with a '5' in the top left, followed by 'loco.' and 'S ad lib.' (Soprano ad libitum), and then 'loco.' and '3' in the top right. The notation is dense, with many slurs and ties, suggesting a complex and expressive piece. The handwriting is in dark ink on aged paper.

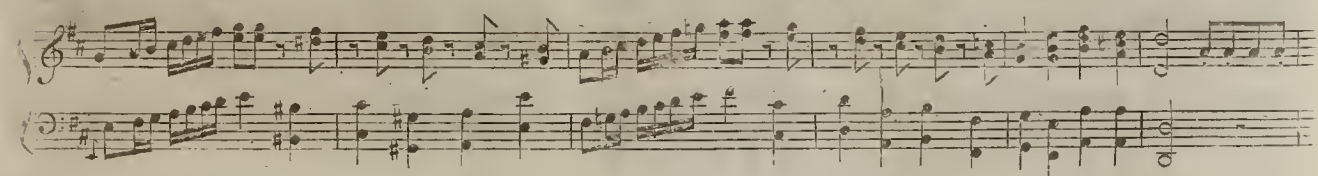
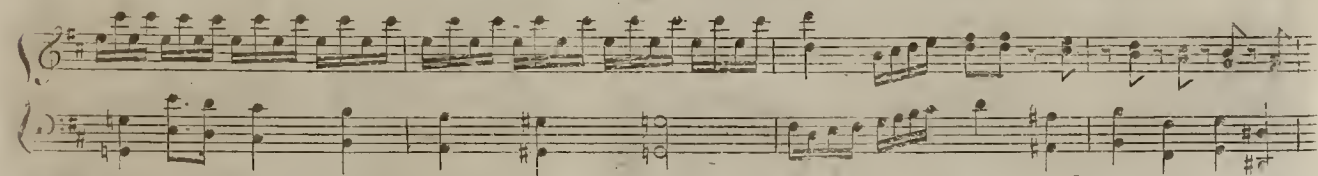
This page contains a handwritten musical score for piano, consisting of six systems of staves. Each system typically has a grand staff (treble and bass clefs) and a single bass staff. The music is written in a key with two sharps (F# and C#) and a 7/8 time signature. The notation includes various rhythmic values, including eighth and sixteenth notes, and rests. A 'loco' marking is present in the third system, indicating a section of the music is to be played ad libitum. The handwriting is in dark ink on aged paper.

loco









# DUETT.

Mr Kelly and Mrs Crouch.

Kelly

Soprano

Alto

Piano Forte

Larghetto

Twilight glimmers o'er the

*p f*

*p*

steep Fa-ti-ma Fa-ti-ma wak'st thou dear Grey-ey'd morn be-gins to peep Fa-ti-ma Fa-ti-ma Se-lims here

here are true love chords at-tack-ing to your Win-dow lift lift

*f* *For: f*

Dearest Dearest I've been watching see O see the Silk - - en twist down down down down down down

Dearest Se - lim I've been watching yes I see the Silk - - en twist down the

*p* *f* *f*

pit a pat pit a pat hast thee dear

Lad - d e r gent - ly trip pit a pat pit a pat hast thee dear Oh I fear my foot will slip



First system of a musical score. It consists of four staves. The top two staves are vocal parts, and the bottom two are piano accompaniment. The key signature has one sharp (F#), indicating G major. The lyrics are: "Fa-ti-ma do not fear pit a pat pit a pat pit a pat pit a pat pit a". The vocal lines are melodic, while the piano accompaniment provides a rhythmic and harmonic foundation.

Fa-ti-ma do not fear pit a pat pit a pat pit a pat pit a pat pit a

well Zelim pit a pat pit a pat pit a pat pit a pat pit a pat pit a

Second system of the musical score, continuing from the first. It also consists of four staves. The vocal lines continue with the lyrics: "pat pit pat pit pat". The piano accompaniment continues with a similar rhythmic pattern. The system concludes with a double bar line.

pat pit pat pit pat

pat pit pat pit pat

## QUARTETTO.

M<sup>r</sup> Kelly, Suett, M<sup>rs</sup> Crouch and Miss Decamp.

Kelly

Voce

Con Spirito

M. KELLY.

Ruthless

Rob-ber

Robber dread my force

A

Piano  
Forte

Soldiers fa-ble hangs o'er thee

Robber dread my force

thou soon shalt fall a headless corse thou

soon shalt fall a headless corse who now wouldst rear my love from me

Ruthless Rob-

dread my force A Soldier's faberhangs der thee thou soon shall fall a head - less corse thou soon shall fall a

head - less corse who now would't tear my love from me who now would't

tear my love from me.

## MY SUET.

How pretti - ly now he rails • but 'tis'nt fo ca - ti - ly done as laid to

And<sup>te</sup>

Unite a Pa - Flay and to cut off the head of a Man who has gnt three Tails

Turn turn my Fa - - ther turn thee

*Fagotti*



hi - ther a Daugh - ter would thy pi - ty move

Mrs. Crouch  
Why doom the op - - - - - ning Rose to wither why blight the

Miss Dunsap  
Why doom the op - - - - - ning Rose to wither why blight the

ear - ly - bud of love the early bud of love.

ear - ly bud of love the early bud of love.

Siegno Subito

M<sup>rs</sup> Crouch

Miss DeCamp

M<sup>r</sup> KellyM<sup>r</sup> S. C.

Piano Forte

*p*

Hear me hear me hear me hear me can you now our suit re - - fuse hear O

Hear me hear me hear me hear me can you now our suit re - - fuse hear O

Hear me hear me hear me hear me can you now our suit re - - fuse hear O

I'll not hear thee tis a fil - ly Daughter fues I'll not

*Andante*

hear me O hear me O hear me tis a wretched Daughter fues a Daughter

hear me O hear me O hear me tis a wretched Daughter fues a Daughter

hear me O hear me O hear me tis a wretched Daughter fues a Daughter

hear thee tis a fil - ly Daughter fues tis a filly Daughter fues a filly Daughter

fues hear me hear me hear me hear me tis a

fues hear me hear me hear me hear me

fues hear me hear me hear me hear me

fues I'll not hear thee I'll not hear thee

wretched Daughter fue wretched Daughter fue

a Daughter fue tis a wretched Daughter fue

a Daughter fue tis a wretched Daughter fue

a filly Daughter fue tis a filly Daughter fue

# Allegro

Oh how trying. Oh how vex-ing are the fears which Daughters prove Oh how vexing are the fears which Daughters

Oh how trying Oh how vex-ing are the fears which Daughters prove

Oh how trying Oh how vex-ing are the fears which Daughters prove Oh how vexing are the fears which Daughters

Oh how teasing Oh how vex-ing are the fears which fathers prove are the fears that fa-thers fathers prove Oh how

# Allegro.

prove how dis-tres-sing are the fears that Daughters prove how dis-tres-sing how per-plex-ing are the

how dis-tres-sing how per-plex-ing are the

prove how dis-tres-sing are the fears that Daughters prove how dis-tres-sing how per-plex-ing are the

vex-ing how vex-ing are the fears that Fathers Fathers prove are the fears that Fathers prove are the



cares that wait on love that wait on love that wait on love that wait on love that wait on love  
 cares that wait on love that wait on love that wait on love that wait on love that wait on love  
 cares that wait on love that wait on love that wait on love that wait on love that wait on love  
 tears that Fa - thers prove that Fa - thers prove that Fa - thers prove that Fa - thers prove that Fa - thers prove

A handwritten musical score for the song 'The Rose Tree'. The score is written on six staves. The first four staves are for vocal parts, each beginning with a treble clef and a key signature of one sharp (F#). The fifth staff is for the piano accompaniment, starting with a grand staff (treble and bass clefs) and the same key signature. The music is in common time (C). The vocal parts consist of a melody with some rests, and the piano part provides a rhythmic accompaniment with eighth and sixteenth notes. The piece concludes with a double bar line and repeat dots.

Piano

Forte

Maestoso

The musical score is written for a piano and consists of 11 staves. The key signature has two flats (B-flat major or D-flat minor), and the time signature is 2/4. The tempo is marked 'Maestoso'. The score includes various musical notations such as eighth and sixteenth notes, rests, and dynamic markings. The first staff begins with a treble clef and a key signature of two flats. The second staff begins with a bass clef and a key signature of two flats. The score includes a variety of musical notations, including eighth and sixteenth notes, rests, and dynamic markings such as piano (p), fortissimo (ff), and pianissimo (pp). The score is written in a standard musical notation style, with a key signature of two flats and a time signature of 2/4. The tempo is marked 'Maestoso'. The score includes a variety of musical notations, including eighth and sixteenth notes, rests, and dynamic markings such as piano (p), fortissimo (ff), and pianissimo (pp). The score is written in a standard musical notation style, with a key signature of two flats and a time signature of 2/4. The tempo is marked 'Maestoso'. The score includes a variety of musical notations, including eighth and sixteenth notes, rests, and dynamic markings such as piano (p), fortissimo (ff), and pianissimo (pp).

A handwritten musical score on six systems of grand staves (treble and bass clef). The notation is in a historical style, featuring various note values, rests, and dynamic markings. The first system includes a forte (*f*) marking in the treble and a piano (*p*) marking in the bass. The second system features a fortissimo (*ff*) marking in the bass. The third system contains a double bar line and a key signature change to two flats. The fourth system also contains a double bar line. The fifth and sixth systems continue the melodic and harmonic development. The handwriting is elegant and typical of 18th or 19th-century musical manuscripts.

## Chorus

Canto e  
Soprano

Mark his approach with Thunder strike on the trembling Spheres with mark his approach with Thunder

Tenore

Mark his approach with Thunder strike on the trembling Spheres with mark his approach with Thunder

Basso

Mark his approach with Thunder strike on the trembling Spheres with mark his approach with Thunder

Piano  
ForteAll<sup>o</sup> Spiritoso

Strike on the trembling Spheres with mar\_tial Crash the Cym\_bals clash with mar\_tial crash the Cym\_bals clash

Strike on the trembling Spheres with mar\_tial Crash the Cym\_bals clash with mar\_tial crash the Cym\_bals clash

Strike on the trembling Spheres with mar\_tial Crash the Cym\_bals clash with mar\_tial crash the Cym\_bals clash



'tis the Bafhaw ap - - pears 'tis the Bafhaw a - - pears War in his Eye balls gliftens Slave of his Life is

'tis the Bafhaw ap - - pears 'tis the Bafhaw a - - pears War in his Eye balls gliftens Slave of his Life is

'tis the Bafhaw ap - - pears 'tis the Bafhaw a - - pears War in his Eye balls gliftens Slave of his Life is

The first system of the musical score consists of five staves. The top three staves are vocal parts (Soprano, Alto, and Tenor/Bass) with lyrics. The bottom two staves are piano accompaniment. The key signature is one sharp (F#) and the time signature is common time (C).

Law War in his Eye balls gliftens Slave of his Life is Law

Law War in his Eye balls gliftens Slave of his Life is Law

Law War in his Eye balls gliftens Slave of his Life is Law

The second system of the musical score consists of five staves. The top three staves are vocal parts with lyrics. The bottom two staves are piano accompaniment. The key signature is one sharp (F#) and the time signature is common time (C).

our life and death hang on his breath our life and death hang on his breath hail to the great Ba-shaw

our life and death hang on his breath our life and death hang on his breath hail to the great Ba-shaw

our life and death hang on his breath our life and death hang on his breath hail to the great Ba-shaw

hail to the great Ba-shaw our life and death hang on his breath our life and death hang on his breath

hail to the great Ba-shaw our life and death hang on his breath our life and death hang on his breath

hail to the great Ba-shaw our life and death hang on his breath our life and death hang on his breath

health to the great Bashaw our life and death hang on his breath health to the great Bashaw health to the great Ba

health to the great Bashaw our life and death hang on his breath health to the great Bashaw health to the great Ba

health to the great Bashaw our life and death hang on his breath health to the great Bashaw health to the great Ba

This system contains three vocal staves and a piano accompaniment. The vocal parts are in treble clef with a key signature of one sharp (F#). The piano part is in bass clef. The lyrics are repeated across the staves.

shaw health to the great Ba - - shaw

shaw health to the great Ba - - shaw

shaw health to the great Ba - - shaw

This system continues the musical score with three vocal staves and a piano accompaniment. The vocal parts end with a double bar line. The piano part continues and also ends with a double bar line. The lyrics are repeated across the staves.

Cantoe  
Alto

Tenore

Basso

Piano

Forte

The Car see as the Bride at - ten - ding

The Car see as the Bride at - ten - ding

The Car see as the Bride at - ten - ding

Andante

Echo shall now the Chant pro-long the Chant pro-long torn with the

Echo shall now the Chant pro-long the Chant pro-long torn with the

Echo shall now the Chant pro-long the Chant pro-long torn with the

*ff*



lafting Turkish Song while the Star of the World is as - - cen - - ding

lafting Turkish Song while the Star of the World is as - - cen - - ding

lafting Turkish Song while the Star of the World is as - - cen - - ding

while the Star of the world is as - - cen - - ding

while the Star of the world is as - - cen - - ding

while the Star of the world is as - - cen - - ding Hark to the

1<sup>st</sup> 2<sup>d</sup> 1<sup>st</sup> 2<sup>d</sup> Volti Sub:

*ff*

Come comrades come,                      Come comrades come,                      Time will not brock de - - lay - -  
 Come comrades come,                      Come comrades come,                      Time will not brock de - - lay - -  
 drum.                      Hark to the drum,                      Time will not brock de - - lay - -

*sf sf sf*

ing.                      See the refists, her struggles note,                      Solo O give me him on whom she doats,  
 ing.                      See the refists, her struggles note,                      Solo O give me him on whom I doat,  
 ing.                      See the refists, her struggles note,                      Solo O give me her on whom I doat,

*ff p*

## Chorus

Tutti Sabers are gleaming round the throat gleaming around the throat around the throat Of  
 Tutti Sabers are gleaming round the throat gleaming around the throat around the throat Of  
 round the throat gleaming around the throat around the throat

## Chorus

Beauty difo - - bey - - ing of Beauty difo - - bey - - ing  
 Beauty difo - - bey - - ing of Beauty difo - - bey - - ing  
 Beauty difo - - bey - - ing Beauty difo - - bey - - ing

## DUETT.

M<sup>r</sup>. Bannister and M<sup>rs</sup> Bland.

Voice

HE

Yes He - da

P<sup>no</sup>  
Forte

Grazioso

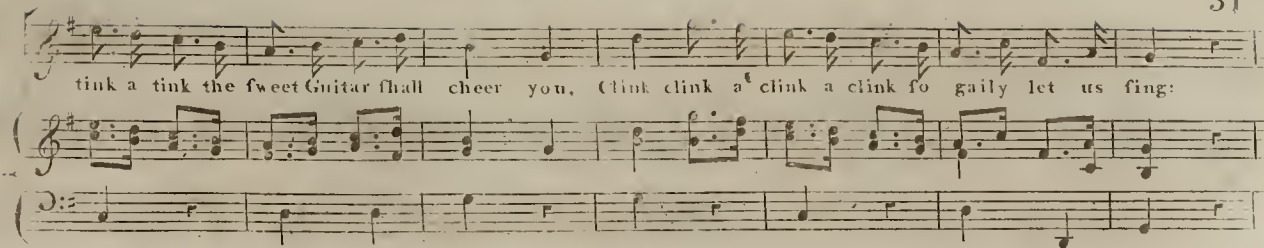
thus He - da when I me - lanch - ly grow, this tinkling heart tinkling soon can drive a - way

SHE

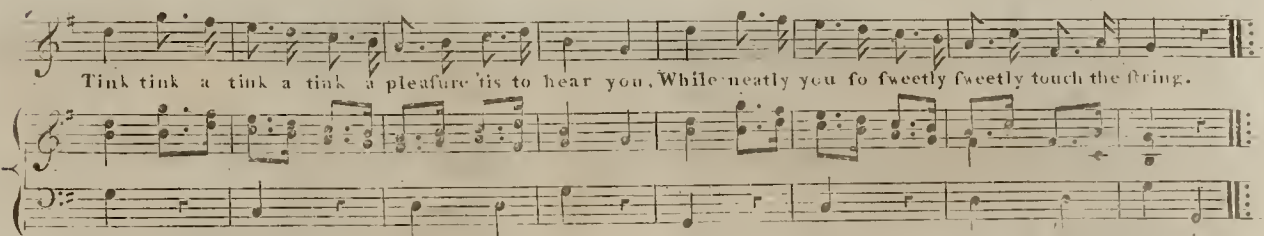
When hearing

founds cheering then we blithe & Jolly grow how do you while to you Shaccabac I play Tink tink a

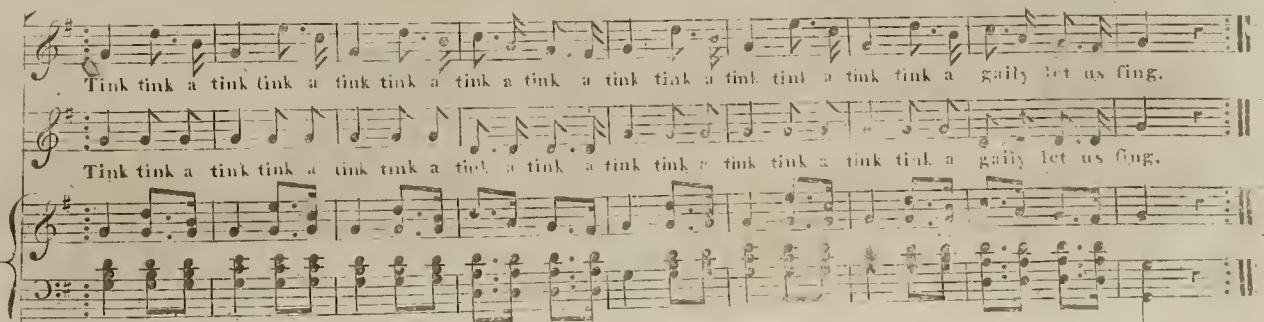




tink a tink the sweet Guitar shall cheer you, (tink tink a tink a tink so gaily let us sing:



Tink tink a tink a tink a pleasure 'tis to hear you, While neatly you so sweetly sweetly touch the string.



Tink tink a tink tink a tink tink a tink a tink a tink tink a tink tink a gaily let us sing.

Tink tink a tink tink a tink tink a tink a tink a tink tink a tink tink a gaily let us sing.

Once fighting sick dying sorrow hang over me faint weary

The first system of the musical score consists of a vocal line on a single staff and a piano accompaniment on two staves. The key signature is one sharp (F#), indicating G major. The vocal line begins with a whole rest, followed by a series of eighth and sixteenth notes. The piano accompaniment features a steady eighth-note pattern in the right hand and a more complex, syncopated pattern in the left hand.

fad dreary on the ground I Lay There moaning deep groaning Veda did off - ever me Strains Soothing care Smoothing

The second system continues the musical piece. The vocal line includes a fermata over the word "Lay". The piano accompaniment maintains its rhythmic patterns, with some chords in the right hand. The lyrics are spread across the system, with some words appearing below the vocal line and others below the piano staves.

I began to play Tink tink a tink a tink the Sweet Guitar did cheer you clinkclink a clink a clink to gaily did I

The third and final system of the score shows a more lively vocal melody. The piano accompaniment provides a harmonic foundation with chords and moving lines. The lyrics conclude the piece with a cheerful tone. The musical notation includes various note values and rests, typical of early 20th-century popular music.

He  
Sing, tink tink a tink a tink pleasure 'tis to hear you while neatly you so Sweetly Sweetly touch the

tink tink a tink tink a tink tink a tink a tink a tink tink a tink tink a  
 String tink tink a tink tink a tink tink a tink a tink a tink tink a tink tink a

gaily let us Sing.

gaily let us Sing.

M<sup>rs</sup> Bland

Kelly

Voce.

Piano  
Forte

Andante

His Sparkling Eyes were dark as jet

chica chica chica cho can I my comely Turk for - get O never never never



ne did, he not watch till night did fall and Sail in silence o'er the Sea did

he not climb the garden wall to talk so loving-ly to me His sparkling Eyes were

black as jet chica chica chi - ca cho can I my comely Turk for - get

Oh never never never no his lips were of the Co - ral hue his teeth of I - vo - ry fo

white but he was hurried from my view who gave to me so much de -

light and why thou'd tender Lovers part ah why thou'd Fathers cru - el be why

bid me banish from my heart, a heart so full of love for me: His sparkling eyes were

*f* *p*

dark as jet, chica chica -chica cho, Can I my comely Turk forget, . Oh

*f* *p*

never never never no.

*f*

Piano-Forte:

*Andante.* *f*

When penfive I thought of my love, The moon on the mountains was bright - - And

*f*

Phi-lo-mel down in the grove, Broke sweetly the silence of night: Oh I

*f*

with that the tear drop would flow, But felt too much anguish to weep - - 'Till

*f* *p* *f* *p*



warm with the weight of my woe I sunk on my pil - low to sleep to

*Poco* *p*

sleep to sleep I sunk on my pil - low to sleep.

2

Me thoughts that my Love, as I lay,  
 His ringlets all clotted with gore,  
 In the paleness of Death, seem'd to lay,  
 Alas we must never meet more.

Yes, yes, my belov'd we must part  
 The Steel of my Rival was true;  
 The Assassin has struck on that heart  
 Which beat with such fervour for you.

Voice

Piano Forte

Some Husbands will af ter a Congugal strife kifs forgive weep and fall on the neck of his

Wife but A. homelique's Wife at his conduct may dread when he fall on her neck 'tis to cut off her head when he falls on her

neck 'tis to cut off her head

2  
How many there are when a Wife plays the foot  
Who argue the point with her calmly and cool  
The Ballaw who don't relish debate of this sort  
Cuts the Woman as well as the argumet short  
Cuts the Woman &c

3  
But whatever her errors 'tis mighty unfair  
To cut off her head just as if 'twere all bair  
For this truth is maintain'd by Philosophers flit  
That the hair grows again but the head never will  
That the hair &c

4  
And among all the basest he is the most base  
Who can View, then demolish a Womans sweet face  
Her smiles might the malice of Devils disarm  
And the Devil take him who wou'd offer her harm  
And the Devil &c

## Dance Madame Parifot

Bour

Largo

Handwritten musical score for "Dance Madame Parifot" in 3/4 time, marked "Largo". The score is for piano and features six systems of staves. Dynamics include *p*, *sf*, *f*, and *sfz*. The notation includes various musical symbols such as notes, rests, and slurs.



Allegro

Handwritten musical score for piano, page 45, marked Allegro. The score is written in G major (one sharp) and 2/4 time. It consists of five systems of music, each with a treble and bass staff joined by a brace. The notation includes various rhythmic values, slurs, and dynamic markings. The first system begins with a piano (*pp*) marking. The second system includes markings for fortissimo (*ff*), sforzando (*sf*), and piano (*p*). The third system features *ff*, *f*, and *p* markings. The fourth system starts with a fortissimo (*ff*) marking. The fifth system concludes the piece with a double bar line.

Trebles  
 Alto  
 Tenors  
 Basses  
 Piano  
 Forte

Low-ly we bend in Duty  
 Low-ly we bend in Duty  
 Low-ly we bend in Duty  
 Low-ly we bend in Duty  
 Chord *f*  
 Low-ly we bend in Duty

[illegible]

Bowers

We bow to the foot steps of Beau - - ty

Bowers We bow to the footsteps of Beau - ty We bow to the foot steps of Beau - - ty

Bowers We bow to the footsteps of Beau - ty We bow to the foot steps of Beau - - ty

Bowers

*p* *mf* *p* *mf* *p*

And strew her path with flowrs we bow to the foot - steps, of beau - ty and

And strew her path with flow rs we bow to the foot - steps of beau - ty and

And bow to the foot - - - steps of beau - ty and

And strew her path with flow - ers we bow to the foot - steps of beau - ty and

*mf* *p* *mf* *p* *mf* *p* *mf* *p*

strew her path with flow - ers we bow to the footsteps of beau - ty and strew her

strew her path with flow - ers we bow to the footsteps of beau - ty and strew her

strew her path with flow - ers we bow to the footsteps of beau - ty and strew her

strew her path with flow - ers we bow to the footsteps of beau - ty and strew her

*mf* *mf* *tf* *f*

path with flow'rs and strew her path with flow'rs The mel - low Flute is blowing

path with flow'rs and strew her path with flow'rs Bounce goes the Tam - bou -

path with flow'rs and strew her path with flow'rs Bounce goes the Tam - bou -

path with flow'rs and strew her path with flow'rs Bounce goes the Tam - bou -

*f* *f* *f* *f*





Queen to wel-come beau-ty's Queen to wel-come beau-ty's Queen to

Queen to wel-come beau-ty's Queen to wel-come beau-ty's Queen to

to wel-come beau-ty's Queen to wel-come beau-ty's Queen to

to wel-come beau-ty's Queen to wel-come beau-ty's Queen to

wel-come beau-ty's Queen.

wel-come beau-ty's Queen.

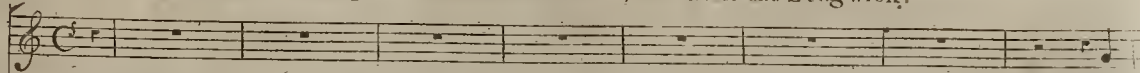
wel-come beau-ty's Queen.

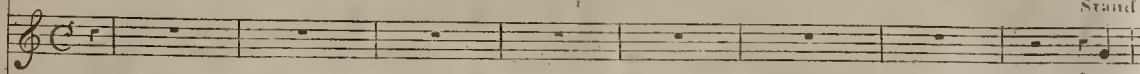
wel-come beau-ty's Queen.

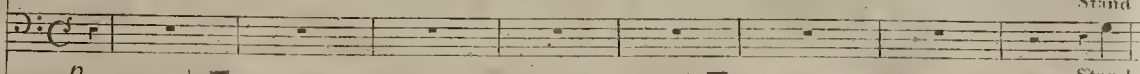
wel-come beau-ty's Queen.

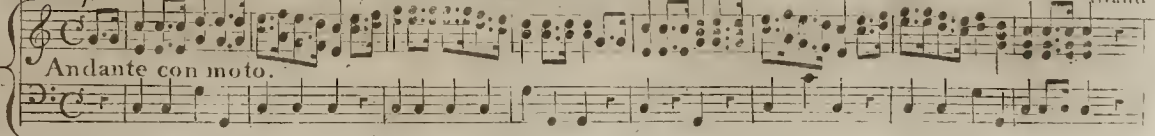
Fine of the 1st Part

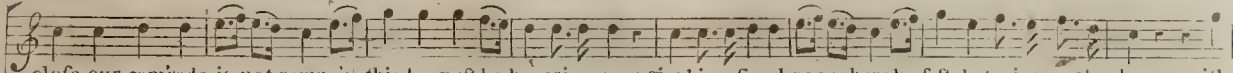
Sung by Messrs Dignum, Dowton, Wathen, Trueman and Sedgwick.

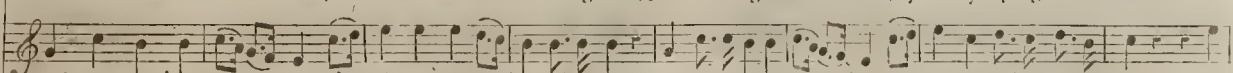
Alto. 

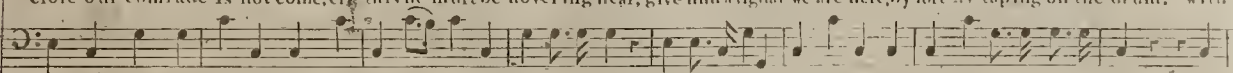
Tenore. 

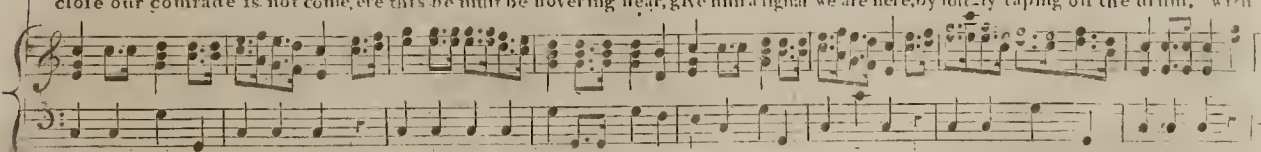
Basso. 

Piano Forte. *Andante con moto.* 

  
 close our comrade is not come, ere this he must be hovering near, give him a signal we are here, by soft-ly tapping on the drum, with

  
 close our comrade is not come, ere this he must be hovering near, give him a signal we are here, by soft-ly tapping on the drum, with

  
 close our comrade is not come, ere this he must be hovering near, give him a signal we are here, by soft-ly tapping on the drum, with



rub dub rub rub a dub a dub, give him the signal we are here with rub a

rub dub rub rub a dub a dub, give him the signal we are here with rub a

rub dub rub rub a dub a dub, give him the signal we are here rub a dub --

The first system consists of five staves. The top three staves are vocal parts with lyrics. The fourth staff is a piano accompaniment with chords and arpeggiated figures. The fifth staff is a bass line. The lyrics are: 'rub dub rub rub a dub a dub, give him the signal we are here with rub a'.

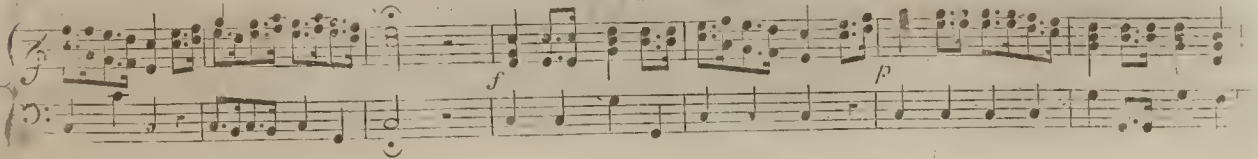
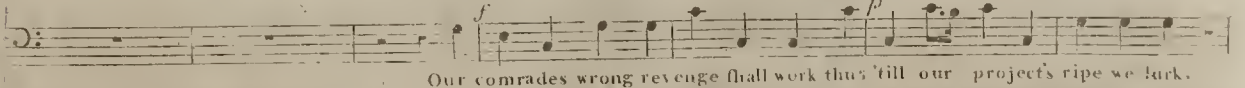
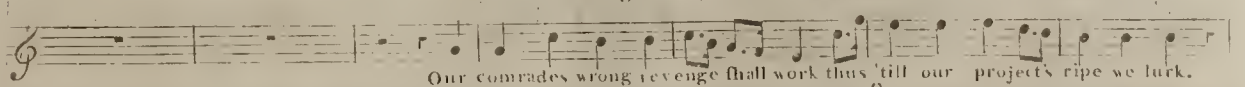
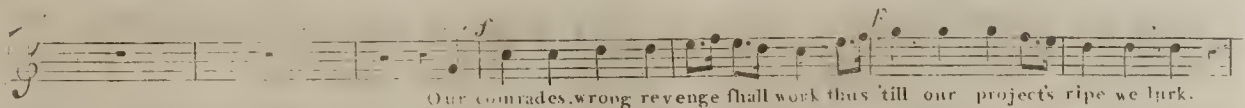
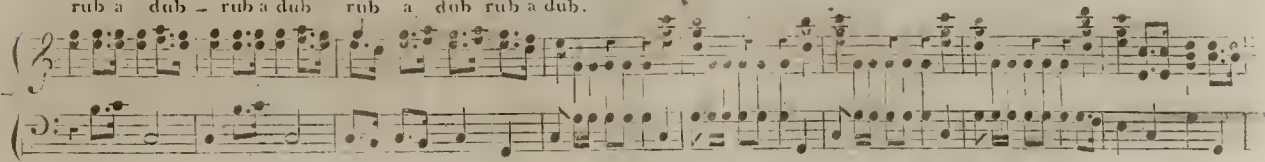
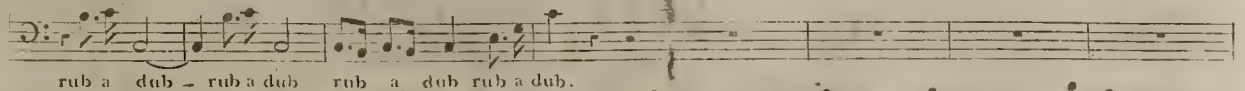
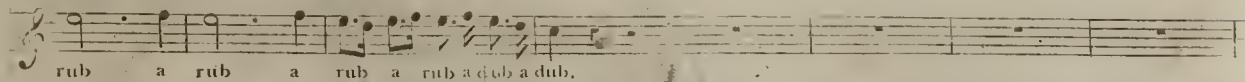
rub a rub a rub a dub a dub rub dub rub give him the signal we are here with

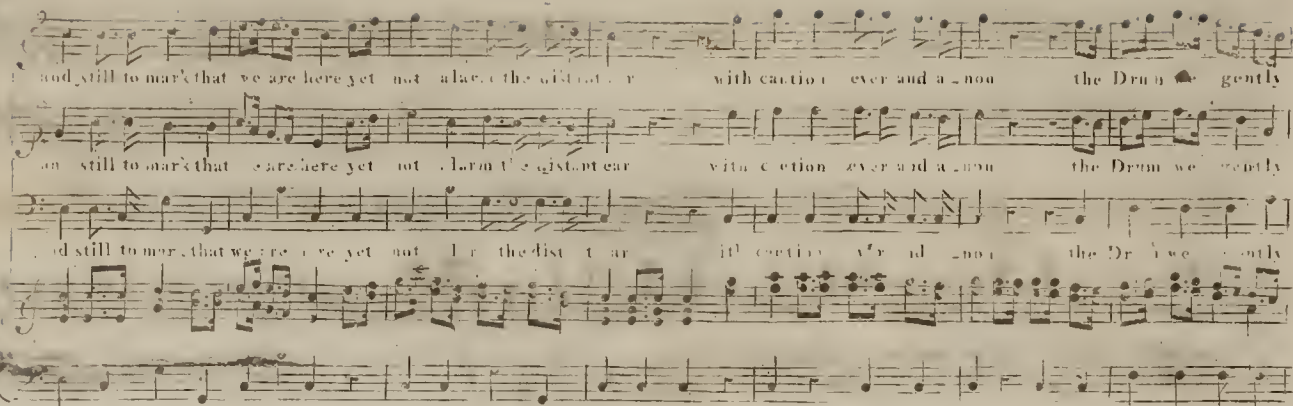
rub a rub a rub a dub a dub rub dub rub give him the signal we are here with

-- rub a dub rub a dub rub a dub rub dub rub give him the signal we are here

The second system also consists of five staves. The top three staves are vocal parts with lyrics. The fourth staff is a piano accompaniment. The fifth staff is a bass line. The lyrics are: 'rub a rub a rub a dub a dub rub dub rub give him the signal we are here with', 'rub a rub a rub a dub a dub rub dub rub give him the signal we are here with', and '-- rub a dub rub a dub rub a dub rub dub rub give him the signal we are here'.



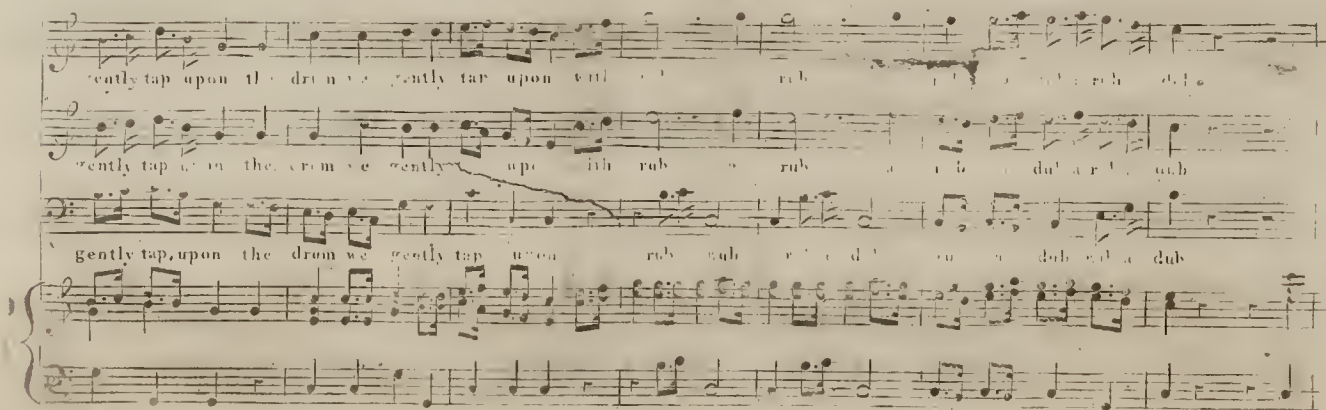




and still to mark that we are here yet not alarm the distant ear with caution ever and anon the Drum we gently

and still to mark that we are here yet not alarm the distant ear with caution ever and anon the Drum we gently

and still to mark that we are here yet not alarm the distant ear with caution ever and anon the Drum we gently



gently tap upon the drum we gently tap upon with rub a dub a dub a dub a dub

gently tap upon the drum we gently tap upon with rub a dub a dub a dub a dub a dub

gently tap upon the drum we gently tap upon with rub a dub a dub a dub a dub a dub

rub dub rel the Drummer gently tap up on with rub a rub a

rub dub rel the Drummer gently tap up on with rub a rub a

rub dub rel the Drummer gently tap up on with rub dub rel dub

The piano accompaniment consists of a treble and bass staff. The treble staff features a melody with eighth and sixteenth notes, while the bass staff provides a rhythmic accompaniment with chords and single notes.

rub a rub dub a do rub dub rub dub

rub a rub a dub dub rub dub

rub dub rub a dub rub dub rub dub

The piano accompaniment continues with a similar rhythmic pattern, featuring chords and melodic lines in both the treble and bass staves.

Irene

Allegro

Piano  
Forte

Musical score for Irene, Piano Forte, Allegro. The score is in 2/4 time with a key signature of one flat. It features a vocal line for Irene and a piano accompaniment. The piano part has a dynamic marking 'p' at the beginning.

Moving to the melody of Music's note she

Musical score for Irene, Piano Forte, Allegro. The score is in 2/4 time with a key signature of one flat. It features a vocal line for Irene and a piano accompaniment. The piano part has a dynamic marking 'f' at the beginning.

Serve the Turkish fair salvan, lightly as the soft faner she seems to float through mazes of the dance

Musical score for Irene, Piano Forte, Allegro. The score is in 2/4 time with a key signature of one flat. It features a vocal line for Irene and a piano accompaniment. The piano part has a dynamic marking 'f' at the beginning.



Sportive is the mood, thrilling is the pleasure while in merry dance the voices join Deeper blushing roses

*p*

every clod discloses, 'Tis all lustrous, glowing to the daily of music's note observe the Turkish

*f*

fair advantage lightly by the governor S<sup>ts</sup> seem to flatter the senses of the dance thro' mazes of the dance

When the lover takes her glowing hand with manly grace and ease, can the dancing female then withstand his

*f*

gentle squeezes. No she gives him then so languishing a glance grown tender soft and melting with the

dance. Cu - pid Cu - pid God of hearts dance, ing dance, ing sharpens all your darts

Moving to the melo\_dy of music's note ob-serve the Tur-ish fair ad-vance lightly as the gossamer she

seems to float through mazes of the dance of the dance of the dance of the dance of the dance.

cres il f

Sung by M<sup>r</sup> Sueti.

Kelly

Voice

Piano Forte

*Allegretto*

Ibrahim

Major Domo am I of this great family My power thro' this Castle prevails I'm appointed the head that must

Keep up the dread and the power of my Son in Law's tails I strut as fine as a new mace I change for Down my Ped of



straw On perquillits I lay my paw I pour wine fly ley down my maw I stuff stuff good victuals in my

*f* *p* *f* *p*

craw 'Tis a very fine thing to be Father in law to a very mag-ni-ficent three tail'd Bathaw 'tis a very fine thing to be

Father in law to a very mag-ni-ficent three tail'd Bathaw.

*f*

2

The Slaves black and white  
Of each Sex, own my might  
I command full three hundred and ten  
The Females I kifs  
But it won't be amifs  
To fright them with dumping the men  
I frutt as fine &c.

3

At the head of affairs  
Dismiss me who dares  
Let 'em prove the head pilfers and steals  
Why no three tail'd Bathaw  
Kicks his Father in law  
And makes his head take to his heels  
I frutt as fine &c.

## DUETT

Sung by Mrs Crouch and Miss Decamp.

Facsimile

LATINA

IRENE

Piano  
Forti

Andante Sôftenuto

No one hears no footsteps.

falls

And silence reigns within the walls and silence reigns within the

And si - lence reigns with - in the walls And silence reigns within the walls and silence reigns within the

walls The place in - vites

The time is apt the time is apt

walls

The door is near

the key is here

thy key is

shall we shall we no no what does make us tremble so mis. chief is not  
 here shall we shall we yes what does make us tremble so

our in. tent then where. . fore fear we shoud re. . pent shall we yes the  
 then wherefore fear we shoud. re. pent then wherefore fear we shoud re. . pent shall we yes the

*ad lib.*  
 door is near shall we yes the key is here the key is here the key is here the key is here.  
 door is near shall we yes the key is here the key is here the key is here the key is here.

## THE TURRET

Quartetto

M<sup>rs</sup> Crouch Miss De Camp M<sup>r</sup> Palmer and M<sup>r</sup> Bannister

Allegretto

Kelly

Soprano

Trene

Shacabac

Piano Forte

Look from the Turret Sif-ter dear and fee if succour be not near O tell me

*f p*

Allegretto

what do you de-scry *ad lib.* A..las Then must I die A

Nothing but dreary land and Sky A..las Then must she die

A..las Then must she die

*a Tempo*



- las then mußt I die Abomeliche He  
 A - las then mußt She die Trombone Pre - pare  
 A - las then mußt She die  
 calls he calls Look out a - gain look out look out acroſs the plain ah me ah! me does  
 p

Detailed description: This is a musical score for a scene, likely from an opera. It features four vocal staves and two piano accompaniment staves. The first two vocal staves are for male characters, with lyrics in German and French. The third vocal staff is for a female character, with lyrics in German. The fourth vocal staff is for a character named Trombone, with lyrics in French. The piano accompaniment consists of two staves, with the left hand starting on a lower register and the right hand on a higher register. The music is written in a common time signature (C) and a key signature of one flat (B-flat). The score includes various musical notations such as notes, rests, and dynamic markings like 'p' (piano).

nothing meet your eyes

that Cloud that Cloud of dust a hope supplies a

I see a Cloud of dust of dust a rise that Cloud that Cloud of dust a hope supplies a

hope supplies

the hour of my ex-istence ends

hope supplies prepare

a troop a

troubone

*p* *mez p* *mez f*

rit

Then heaven heaven grant they may be friends, then

troop a troop a troop of horsemen this way bends, Then heaven heaven grant they may be friends then

Then hea - ven grant they may be friends, then

*f*

heaven heaven grant they may be friends. Abomalic! A moment stay, a moment stay. O

heaven heaven grant they may be friends. Nomore de - lay. Trombone.

hea - ven grant they may be friends.

watch the travellers, O fitter fitter dear, O watch the travellers, O

I'll wave my handkerchief, They'll hurry hurry here, I'll wave my handkerchief, I'll

They'll see it presently, and hurry hurry here, They'll see it presently, and

*Piu Presto,*

watch the travellers O fitter fitter dear.

wave my handkerchief, 'twill draw 'twill draw them near. Ah I see them galloping, I see them galloping, I

*Screaming*

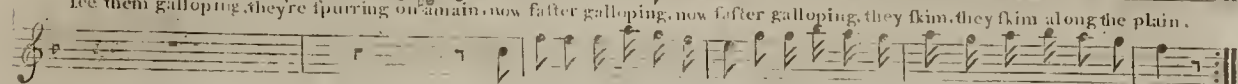
hurry hurry hurry hurry hurry hurry here.

*Piu Presto, and 2<sup>d</sup> time fitter.*

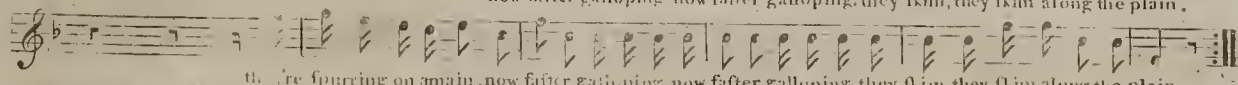




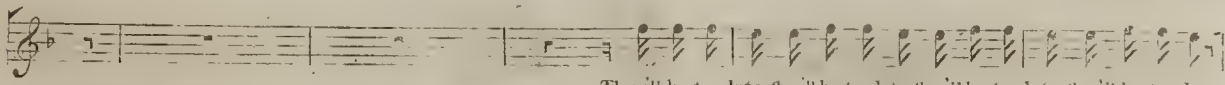
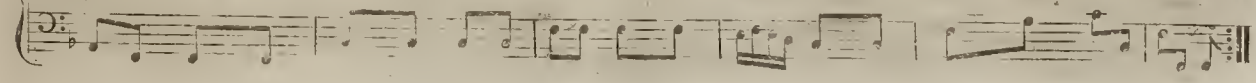
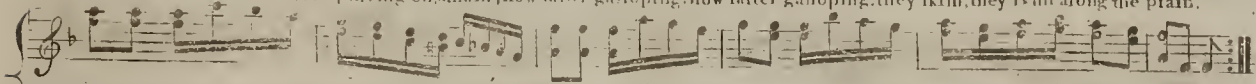
see them galloping they're spurring on again, now faster galloping, now faster galloping, they skim, they skim along the plain.



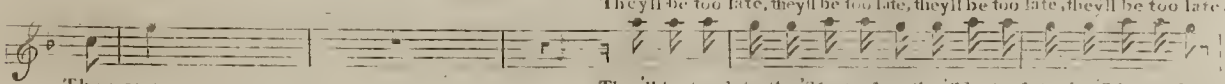
now faster galloping now faster galloping, they skim, they skim along the plain.



they're spurring on, again, now faster galloping, now faster galloping, they skim, they skim along the plain.

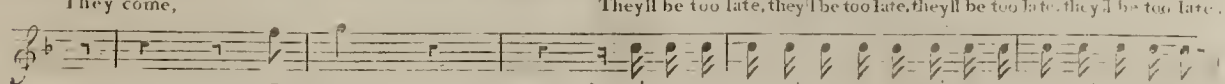


They'll be too late, they'll be too late, they'll be too late, they'll be too late.



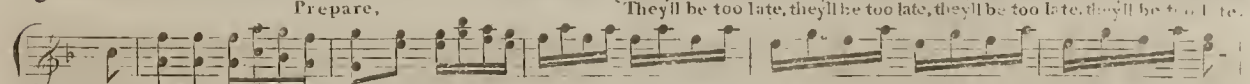
They come,

They'll be too late, they'll be too late, they'll be too late, they'll be too late.



Prepare,

They'll be too late, they'll be too late, they'll be too late, they'll be too late.

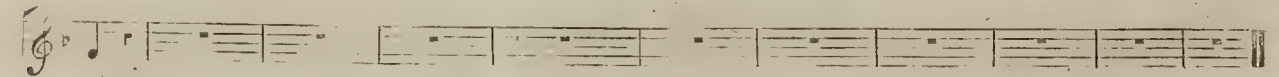
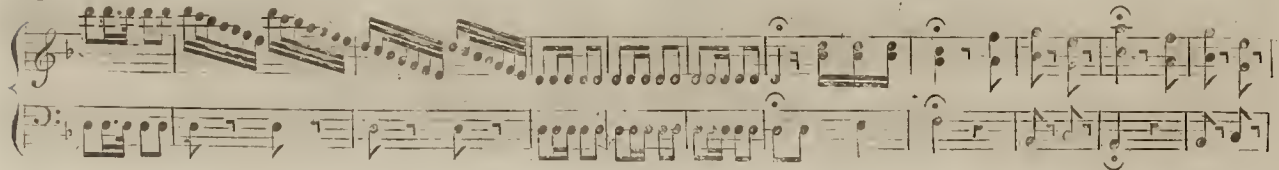




They now dismount, they're at the gate, they're at the



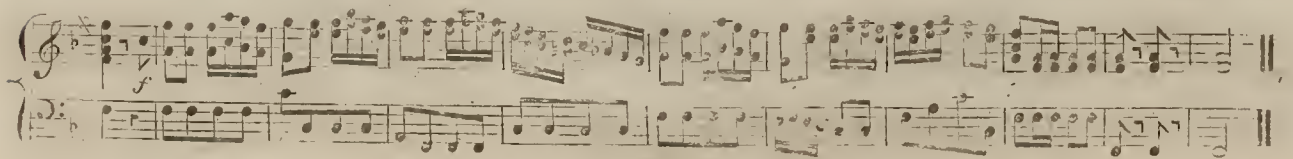
They now dismount, they're at the gate, they're at the



Gate.



Gate.



## CHORUS

Soprano  
 Alto  
 Bass  
 Piano  
 Forte

Monster of sin a noscious Night howl howl howl howl your  
 Monster of sin a noscious Night howl howl howl howl howl your  
 Monster of sin a noscious Night howl howl howl : howl howl your

Songs of wild de - light howl your songs of wild de - light to your gloomy caves de - scending his ca -  
 Songs of wild de - light howl your songs of wild de - light to your gloomy caves de - scending his ca -  
 Songs of wild de - light howl your songs of wild de - light to your gloomy caves de - scending his ca -

ree of murder ending a Tyrant spirit flies now the Tyrant spirit flies Bath'd in a

flood of guilt ty Blood he Dies he Dies Dies

flood of guilt ty Blood he Dies he Dies Dies



The musical score is written for three voices (Soprano, Alto, and Tenor) and piano accompaniment. It consists of two systems of staves. The first system contains the first two lines of the vocal parts, and the second system contains the next two lines. The piano accompaniment is shown in grand staves with both treble and bass clefs. The lyrics are printed below the vocal staves.

**System 1:**

- Soprano:** Sweet when fortune tired of frowning Hymen comes with pleasure crowning Hymen
- Alto:** Sweet when fortune tired of frowning Hymen comes with pleasure crowning Hymen
- Tenor:** Sweet when fortune tired of frowning Hymen comes with pleasure crowning Hymen

**System 2:**

- Soprano:** comes with pleasure crowning Hymen crowning Hymen crowning happy Love
- Alto:** comes with pleasure crowning Hymen crowning Hymen crowning happy Love
- Tenor:** comes with pleasure crowning Hymen crowning Hymen crowning happy Love

sweet are the hours that Lovers prove sweet are the hours that Lov - - ers prove Hymen  
 sweet are the hours that Lovers prove sweet are the hours that Lov - - ers prove Hymen  
 sweet are the hours that Lovers prove sweet are the hours that Lov - - ers prove Hymen

This system contains three staves of music. The top staff is a treble clef with a key signature of one sharp (F#). The middle staff is a treble clef with a key signature of one sharp. The bottom staff is a bass clef with a key signature of one sharp. The lyrics are written below the staves, with the word 'Hymen' appearing at the end of each line.

comes with pleasure crowning Hymen comes with pleasure crowning happy happy happy happy happy Love Joy the Lovers  
 comes with pleasure crowning Hymen comes with pleasure crowning happy happy happy happy happy Love Joy the Lovers  
 comes with pleasure crowning Hymen comes with pleasure crowning happy happy happy happy happy Love Joy the Lovers

This system contains three staves of music. The top staff is a treble clef with a key signature of one sharp. The middle staff is a treble clef with a key signature of one sharp. The bottom staff is a bass clef with a key signature of one sharp. The lyrics are written below the staves, with the word 'Hymen' appearing at the end of each line.

prove sweetest Hymen comes crowning happy happy happy Love Joy the Lovers prove sweetest Hymen comes crowning happy  
 prove sweetest Hymen comes crowning happy happy happy Love Joy the Lovers prove sweetest Hymen comes crowning happy  
 prove sweetest Hymen comes crowning happy happy happy Love Joy the Lovers prove sweetest Hymen comes crowning happy

happy happy Love happy happy Love happy happy Love happy happy Love  
 happy happy Love happy happy Love happy happy Love happy happy Love  
 happy happy Love happy happy Love happy happy Love happy happy Love

71

hap - - py hap - - py hap - - py Love hap - - py Love

hap - - py hap - - py hap - - py Love hap - - py Love

hap - - py hap - - py hap - - py Love hap - - py Love

hap - - py Love hap - - py Love hap - - py Love

Fine